

THE MUSICAL TIMES

AND

Singing Class Circular,

(With which is incorporated "THE MUSICAL REVIEW,")

Published on the 1st of every Month.

No. 108.—Vol. 5.

MAY 1, 1853.

Price 1^{ld}.
Stamped, 2^{4d}.

The MUSICAL TIMES is to be obtained by order of any Music Seller, Bookseller, or News-vendor; or Subscribers can have it sent regularly by Post on the day of publication, by sending their address written in full, and enclosing a post-office order or penny stamps. Annual Subscription, post free, 2s. 6d.

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SEE PAGE 122.

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Shilling, and continue monthly, a New Musical Work
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The Organists' Remembrancer. — The

work is intended to be a guide and companion to all
Organists, particularly when plain chanting and Psalm singing
alone is adopted. The work will comprise, every month, the
music or suggestion of music that may be used on Sundays in
the month. The following will serve as an outline of the
work, *viz*:—**MORNING**—Voluntary, "Holy, Holy," (Handel);
Venite Chant, (Hayes in F); Te Deum Chant, (Jackson
in Bb); Jubilate Chant, (Boyce in F); Psalm, "St David's,"
(Ps. verses); Sanctus, (Gibbons in F); Responses, (Beethoven
in F); Psalm, "Mount Ephraim," (Ps. verses); Voluntary,
"Gloria in Excelsis," (Mozart). **EVENING**—Voluntary, "What
tho' I trace," (Handel); Magnificat, Chant, (Cooke in Bb);
Nunc Dimittis, (Morrington in Eb); Psalm, "Manchester,"
(Ps. verses); Psalm, "St. James," (Ps. verses); Voluntary,
"Be not afraid," (Mendelssohn); and the work will contain
a leading article on the Authors whose compositions are
inserted or suggested, and the object will be to bring our
English musicians into notice, many of whom are too much
in the back-ground. It is to be hoped that the work will be
of great service and assistance to Organists. Of course all the
music will not be inserted, but chiefly the Chants and Psalm
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too expensive, and the low price of One Shilling will place it
within the reach of every musician. The music will be care-
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musicians of their own compositions or otherwise will be
received for insertion; also, any suggestions for the work will
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THE MUSICAL TIMES, And Singing Class Circular.

With which is incorporated "THE MUSICAL REVIEW."

MAY 1st, 1853.

MOZART'S MASSES.

Nos. X., XI.

Contributed by E. HOLMES.

THE score of the Mass No. 10, in B flat, was obtained from the library of the Rev. Mr. Latrobe, who, by publishing selections from it in his 'Sacred Music,' gave our amateurs their first impression of the powers of Mozart as a sacred composer. The 'Dona Nobis' of this Mass and the 'Recordare' of the *Requiem* long since excited the greatest interest in the tasteful musical families in which they were introduced—a period, be it remembered, when the symphonies, quartets, operas, and other important works of the master were for the majority of hearers in England a sealed volume.

Habit had at this time so contracted the general idea of what was sacred in style, and had so much attached us in this respect to the forms of Handel and of our cathedral composers, that of the older and more bigoted hearers, some with difficulty permitted themselves to consider that as real sacred music which came before them in such attractive forms of melody and harmony. Younger hearers, however, more plastic in their taste and more sensitive to impressions, were ready converts to the charms of the new style.

And on recollection of these early days in the history of our progress this reflection arises: that the taste formed on these Masses, from an appreciation of the novelty and beauty they contained, and powerfully exhibited in their day, was capable of infinite extension. It comprehended a wide field of style, both dramatic and instrumental, and sympathised readily in those changes and innovations which, at successive stages of the art, are introduced by men of genius for the further excitement of the ear and of the imagination. The motive power of genius which first awakened taste in the hearer still influences it, creates an avidity for progress, and a desire, in any new work, to seize upon whatever of novelty or beauty may originate with its author.

Progress is indeed the life of music; but to appreciate it critically, the taste should at least be founded on a knowledge of the old Italian masters, our cathedral composers, Handel, Mozart, Haydn, and Beethoven. In the present century, so many persons commence their acquaintance with music in the works of the modern German composers, that, from the want of a better foundation, they seem never to acquire any fixed

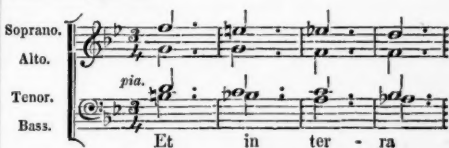
principles or accurate estimate of musical beauty. Our notions on this head ought not to be vague and fluctuating as the wind. We ought to be able to speak of the 'faith that is in us,' to place a finger on the chord, and give an index to the passage in which musical beauty and elegance reside. And certainly for developing the latent powers of the young, and as a school for founding a taste for the best things in vocal and orchestral music, nothing can equal Mozart's Masses. Their music is so pure and unsophisticate, they are so various and so easily accessible, that the least experience in founding a choir or orchestra will show a director their true object and destination. Years have detracted nothing from their value in this respect.

The Tenth Mass, though one of the smallest of the scores we have yet seen, being only for two violins and bass (to which Mr. Novello has added *ad libitum* parts for viole), is written with peculiar passion, and imprinted with the individuality of its author. Scarcely any symphonies or instrumental subjects introduce the voices, but both voices and instruments enter together, and the music begins at once. A simple tune is that of the Kyrie:—



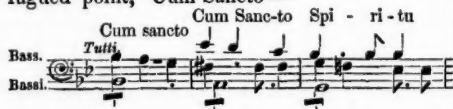
yet it is so elegantly accompanied, and displayed with such variety in the voice parts, that it forms nearly the entire burden of the movement. Graceful simplicity and flowing melody give a character to this Kyrie which is not often attained in music. The absence of effort in composition is seldom so manifest, but the spontaneous melody and the smooth voice parts win every ear.

The Gloria commences with this curious succession of harmonies of the seventh—a prelude of ten bars to the real subject. The abrupt commencement on a $\frac{5}{4}$ was probably softened in performance by something previously intoned by the officiating priest:—



At 'Laudamus Te' a vigorous orchestral subject commences, and the words are dramatically expressed by the chorus. The vocal bass being independent of the instrumental, the parts have a fullness in spite of the slightly-sketched instrumental score. The melodies of the solo parts, and the modulation and effect of the *tutti*—see, for example, the fine passage 'Suscipe deprecanti-

onem'—are in Mozart's happiest manner. At the fugued point, 'Cum Sancto'—

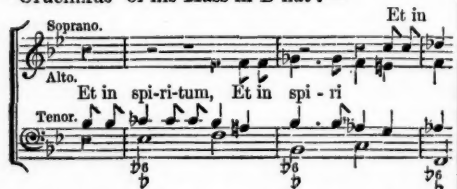


the violins accompany in a passage of energetic syncopation—



This manner of accompanying a chorus, so delightful to the ears of the musician, was peculiarly in favour with Mozart, who has used it with tragic grandeur and elevation of style in the opening chorus of his *Requiem*. It is surprising that, approaching on many occasions so near as he did to the glorious effect of a vocal fugue with florid accompaniments, he left the best examples to be given by Haydn, Hummel, and Cherubini.

The Credo, in common time, is in a fine orchestral style; the voice and violin parts are symmetrical and distinct. Changing to *Adagio*, and from B flat to the relative minor, the 'Et incarnatus' proceeds without interrupting the music. This pathetic composition is distinguished by an effect new and unusual even at this day. At the words 'sepultus est' the chorus subsides into a quartet of voices, who take up their parts on a chord of the seventh with a minor third: The effect is surprising—solemn and fine. The following passage has been adopted by Hummel in identical progressions in the 'Crucifixus' of his Mass in B flat:—



Deceived probably by memory, the bane of composers, he thought he had invented it himself. The cadence, interrupted continually by that chord of the sixth at every successive conclusion, was too good a passage to be forgotten, and we admired it in Hummel till we found cause to transfer our admiration.

The Sanctus, a short, slow, fugued movement, with independent accompaniments, is of majestic effect, and the introduction of the subject in the soprano part, and in quicker time at the 'Hosanna,' is a stroke of genius which greatly beautifies the cadence.

One of the most elegant soprano solos of the composer, differing from anything he has ever written of this kind, occurs in the 'Benedictus.' Half the interest lies in the instruments; the notes

for the voice are few, simple, and within the compass of a mezzo soprano, and yet a singer of good accent, and capable of swelling and diminishing tones, would create an impression even in these few notes. The theme is so original and graceful that it deserves to be placed before the reader:—



The triplets in the second violins communicate an effect of movement and contrast to this solo which render it far more pleasing in its original than in its arranged form.

The Agnus Dei, in G minor, is instinct with grandeur and solemnity, and recalls in those particulars the celebrated style of Mozart in the *Requiem*. Particularly remarkable are the cadences when, after the impassioned exclamation 'Miserere,' the melody is taken at 'Nobis' by the altos and tenors, while the sopranos and basses sustain holding notes. This choral effect seems to have found favour with the composer, for it is repeated in various ways so as to become a feature of the composition.

There is something fascinating in the subject of the 'Dona nobis,' a beautiful and original chorus, long since selected by Mr Latrobe as a favorite specimen of Mozart's sacred style:—



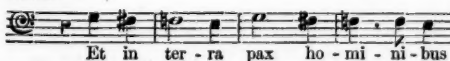
This subject is carried on at unusual length; it is diversified with modulation, solo, chorus, voices, and instruments, by turns principal or accompanying, and ends with a cadence on a pedale in the alto and bass voices. Unless we should find in it some similarity with a beautiful quintet in the *Zauberflöte*, we may search Mozart's works in vain for any double of this remarkable composition, which stands alone, and begins and ends with itself.

The style of the Tenth Mass is so distinguished, the voice parts are so well finished, while those for the violins are so loose and sketchy, that the work probably originated in some journey made by Mozart in his youth. It may have been an offering to some convent, written for a particular choir and orchestra. The new stringed parts, added by Mr. Novello for two tenors, seem in this Mass of indispensable utility to the accompaniment.

The score of the Eleventh Mass, in C, contains parts for two violins, two oboes, trumpets, drums, and bass. This work was composed at Salzburg in December, 1776, one month after the second, and three years before the first Mass, with which,

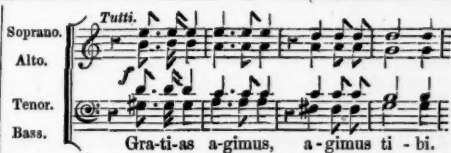
in the Gloria, it has a strong correspondence and affinity, developing, in some of its progressions, the first idea of the impassioned and dramatic style therein announced. The Kyrie, *Andante*, $\frac{3}{4}$, is a movement of melodious and simple character, vocal and flowing in the parts, abounding in contrasts of tutti and solo, and in all its phrases so agreeably instrumented and accompanied as to be welcomed with pleasure by hearers of every class. Performed by an orchestra, the effect of this music would be entirely new to those who are only acquainted with it in the organ adaptation. From the first four bars of symphony which introduce the subject, the ear is struck with the pleasing tones and symmetrical disposition of the instruments. The perpetual motion of the second violins, the trumpets marking the beginning of the bar, the oboes now in octaves above the voices, and now in holding notes, create a symphonic effect and orchestral combination so pleasing, as to carry with it a large proportion of the interest of the hearer. The voices have Mozart's sweet melody and clear parts, but the instruments have also his scientific and unequalled mode of accompaniment, which is always separate and distinct, and a florid elaboration of the first idea so artistic as to excite the earnest attention of the musician. The various and often impoverished orchestras that Mozart wrote for in early life seem to have been his best school. They taught him how to make music with small means, and thus sharpened his invention. If he has no tenor violins, he has an expedient by which they shall not be missed; if no wind instruments, he puts the voices on their duty. The ingenuity of his constructive faculty is set forth in no works more interestingly than in these Masses.

The Gloria, *Allegro*, $\frac{3}{4}$, exhibits, in the fire and energy of its character, in bold modulation and subjects of accompaniment, ideas similar in their passionate impulse to those in the Gloria of No. 1; but three years' experience enabled Mozart to improve upon them, and employ them with more judgment. The progression, for instance—



here introduced as the bass of the second phrase of the Gloria, and not very appropriately to the character of the text, we find transferred to the end and climax of the chorus in the Gloria of No. 1, giving vigour and character to the close, and an emphasis to the word 'Amen' which is at once grand and effective.

Another progression which will be at once recognised as peculiarly Mozartean, and impressed on recollection by the Gloria of No. 1, is this, which occurs in both works on the self-same words:—



This passage is more boldly introduced in No. 1, where it comes plumply on the first of the bar from the key of C, the change of key being only prefaced by E, the new dominant, for the length of one crotchet. Here the dominant chord to A minor is reached from the key of G, and the modulation is less striking. The four bars of which the phrase above quoted forms the climax are extremely elegant in the stringed orchestra. Mozart has a phrase of canon sung by soprano solo, and taken up by the alto, which he accompanies in this characteristic manner:—



Another composer would perhaps have thought the passage of canon enough for the credit of his invention or his science—by such elegant accompaniment Mozart made it completely his own.

The words of the Credo are chorally and majestically declaimed; and though by the change to F at the 'Et incarnatus,' there would seem to be a recollection which the composer improved by going suddenly out of the key and then commencing his *Adagio*, instead of making a formal close as he has done here, there is little in the two works to provoke comparison—the Credo of No. 1 standing amidst all Masses ever written unapproached in grandeur. Many solos, accompaniments, and modulations in this No. 11 show that Mozart cast a retrospective glance at it in his later work.

Though the Sanctus is an *Adagio* of only six bars length, it concentrates the expression of the text with energy and grandeur. Never was there such a composer of a short *Adagio* as Mozart. We do not wonder so much at his long introductions as that he could *warm to his work*, as the expression is, so instantaneously. The 'Pleni sunt Cœli' is still majestic, though in quicker time than the Sanctus, and the Hosanna is new in its effects, the tenor and soprano sometimes singing in octaves. The Benedictus, for four solo voices, with organ obligato and accompanying stringed instruments, is beautiful, and reminds us that we have never heard the numerous Sonatas for the organ and violins (Epistle Sonatas)—little ecclesiastical symphonies which the composer wrote for Salzburg Cathedral. The Agnus and Dona nobis both do honor to the genius of Mozart in his twentieth year.

To be continued.

THE MIDDLE RHINE FESTIVAL.

THE approach of Whitsuntide brings with it the recurrence of these pleasant gatherings of musicians from all parts of Germany, and other countries, which annually take place at Düsseldorf, Cologne, and Aix. The meeting this year is at Düsseldorf, and so many pleasant recollections of former "music feasts" are awakened within us, that we are induced to suggest to those who can afford a holiday—how readily the Rhine is now to be reached, and that a visit in early *Spring* has many novelties, even for those who have followed the English tide which sets up that river every *Autumn*. The meeting is essentially German; the rehearsals commence many days before Whit Sunday, when a thorough appreciation of the music may be obtained by listener and performer. Then there are the cordial evening gatherings at the common supper table, where musical celebrities may be met on easy neutral terms. It was here that Mendelssohn, in 1836, wrote and produced his *St. Paul*, and for many years he was a centre of attraction, on occasions when other of his glorious works were heard for the first time. Successive directors have been enabled to sustain the interest and *bonhomie* through many years, and the rivalry between the towns aids the friendly competition. Aix lately invited Madlle. Jenny Lind, and this year Düsseldorf prevails with Madame Clara Novello to steal away in mid-London season, for a visit to her old German admirers; the celebrity of her Handel singing, has induced the substitution of the *Messiah* for Bach's *Passione*, Handel being also a much greater novelty in Germany than in England. A Psalm by Hiller, Gluck's *Alecste*, Beethoven's 9th Hymn, &c., are in the programme.

Professor Schumann, the conductor, with a modesty worthy of imitation by men whose works are without his great popularity, gives hardly any thing of his own composition. The festival days are the 15th, 16th, and 17th May.

MUSICAL TASTE—ITS ADVANCEMENT.

THE gradual increase, yearly, in the number of the better kind of concerts, and the proportionate diminution of those of an inferior description, has from its positiveness, become a fact beyond dispute. It has been the lot of the writer for many years, to attend all the principal concerts in the metropolis; in the performance of this labour of love, he has been struck with the improvement of the fare provided for the audience, and not less so with the relish evinced for that improvement. Formerly, the annual benefit concerts of a few of the principal "concert singers" at the Hanover Square Rooms, were the only means (besides those of the Philharmonic Society, and the Managers of the Ancient Concerts) afforded to the patrons of music of hearing performed even that ordinary department of the art, which consisted principally of solos and glees. Beethoven and Mozart were avoided, because, from want of acquaintance with their works, the usual concert audience failed to appreciate their merits. We have the opportunity of referring to a file of concert bills which embraces all the entertainments given at the Hanover Square Rooms for years, and in glancing over these, we are impressed by the poverty of the materials of which the programmes were mostly comprised. In almost all cases, high aristocratic names were announced as the patrons of the various concerts, and

half-a-guinea was consequently invariably demanded for admission. The high rate of charges, however, had no relation to the quality of the entertainment—and yet we have seen the rooms crowded, and known the *entrepreneur* to receive a handsome surplus.

In former times, such was the rage amongst the aristocracy for the patronage of music, that "admission to Mrs. Lane's concerts, at which Mingotti, and the famous violinist Giardini used to perform," was considered one of the highest fashionable privileges.* Every effort was made to gain the proud distinction, "and," says the old musical historian, Burney, "*la padrona della casa* lost but few opportunities of letting them know the value she set upon her invitations." Whenever a benefit for one of her protégées was in contemplation—"Come," she would say, "give me five guineas"—a demand at once implicitly obeyed. Nor had any one who wished to be again admitted to such good company the courage to ask the reason for the demand, but waited the lady's pleasure to be informed that they were to be honored by a ticket for Giardini's or Mingotti's benefit. Such a patron as Mrs. Lane would indeed do much for the encouragement of music, especially as her choice usually fell where it was most justified.

The matters we have here referred to, are worth consideration. It is a well-known fact now, that scarcely any entertainment of a musical character has a chance of success, however cheap. We have no wish to bring forward the names of societies in proof of our assertion, but we believe the remark will be corroborated by those who have had opportunities of inquiring into the financial state of some of the principal concert-giving societies. Nothing but the exertions of the members has prevented their dissolution. Where a large body is associated, the concerts are, of course, less dependent upon the support of the general public for success; the large connexion possessed by the members has, in many instances, been alone sufficient to keep matters straight.

As we have said, our experience in the concert matters gave us hopes that, day by day, the taste for the better order of music would increase: and we have seen that, without resorting to the abstruse, a higher standard of music has obtained ground, without returning to the Dark Ages of music—without diving into the deep recesses of antiquity, and drawing from thence the mouldering remains of crude and undigested compositions, valued at best only for their infirmity and ugliness, a spirit has of late years been manifested to encourage and improve the public acquaintance with works, which from their infrequent performance are almost unknown—at all events, quite unfamiliar to the general ear. Thus, we are not altogether impressed with the absolute necessity of such societies as the Musical Antiquarian, of which, by the bye, we have not heard for some time—nor with the Sebastian Bach Society, which if formed, has, we think, never commenced proceedings. More good has been, and is more likely to be done, by the Sacred Harmonic Society, the New Philharmonic, the Harmonic Union, Mr. Ella's Musical Union, and others of the same description. Nor is it necessary to discourage amateur societies upon a more humble scale, for we invariably find that, whatever may be the position attempted or taken up by new associations, the performance of

* *Memoirs of the Opera in France, Germany, and England.*

HYMN.

Veni, Creator Spiritus.

TALLIS.

[London : J. ALFRED NOVELLO, 69, Dean Street, Soho, and 24, Poultry ; also in New York, at 389, Broadway.]

TREBLE.
Come, Ho - ly Ghost, our souls in - spire, And light - en with ce - les - tial

ALTO.
Come, Ho - ly Ghost, our souls in - spire, And light - en with ce - les - tial

**TENOR,
(Sve lower.)**
Come, Ho - ly Ghost, our souls in - spire, And light - en with ce - les - tial

BASS.
Come, Ho - ly Ghost, our souls in - spire, And light - en with ce - les - tial

ACCOMP.

fire: Thou the a - noint - ing Spi - rit art, Who dost Thy sev'n - fold gifts im - part.

fire: Thou the a - noint - ing Spi - rit art, Who dost Thy sev'n - fold gifts im - part.

fire: Thou the a - noint - ing Spi - rit art, Who dost Thy sev'n - fold gifts im - part.

fire: Thou the a - noint - ing Spi - rit art, Who dost Thy sev'n - fold gifts im - part.

2ND VERSE.

Thy bless - ed Unc - tion from a - bove Is com - fort, life, and fire of

Thy bless - ed Unc - tion from a - bove Is com - fort, life, and fire of

Thy bless - ed Unc - tion from a - bove Is com - fort, life, and fire of

Thy bless - ed Unc - tion from a - bove Is com - fort, life, and fire of

VENI, CREATOR SPIRITUS.

love: En - a - ble with per - pe - tual light The dul - ness of our blind - ed sight.

love: En - a - ble with per - pe - tual light The dul - ness of our blind - ed sight.

love: En - a - ble with per - pe - tual light The dul - ness of our blind - ed sight.

love: En - a - ble with per - pe - tual light The dul - ness of our blind - ed sight.

3RD VERSE.

An - oint and cheer our soil - ed face, With the a - bund - ance of Thy

An - oint and cheer our soil - ed face, With the a - bund - ance of Thy

An - oint and cheer our soil - ed face, With the a - bund - ance of Thy

An - oint and cheer our soil - ed face, With the a - bund - ance of Thy

grace: Keep far our foes, give peace at home; Where Thou art Guide, no ill can come.

grace: Keep far our foes, give peace at home; Where Thou art Guide, no ill can come.

grace: Keep far our foes, give peace at home; Where Thou art Guide, no ill can come.

grace: Keep far our foes, give peace at home; Where Thou art Guide, no ill can come.

VENI, CREATOR SPIRITUS.

4TH VERSE.

Teach us to know the Fa - ther, Son, And Thee, of Both, to be but

Teach us to know the Fa - ther, Son, And Thee, of Both, to be but

Teach us to know the Fa - ther, Son, And Thee, of Both, to be but

Teach us to know the Fa - ther, Son, And Thee, of Both, to be but

One: That through the a - ges all a - long, This may be our end - less

One: That through the a - ges all a - long, This may be our end - less

One: That through the a - ges all a - long, This may be our end - less

One: That through the a - ges all a - long, This may be our end - less

song; Praise to Thy e - ter - nal merit, Fa - ther, Son, and Ho - ly Spi - rit.

song; Praise to Thy e - ter - nal merit, Fa - ther, Son, and Ho - ly Spi - rit.

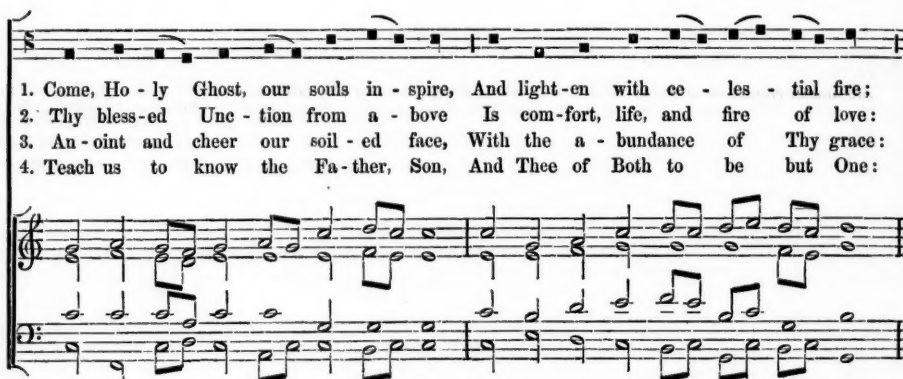
song; Praise to Thy e - ter - nal merit, Fa - ther, Son, and Ho - ly Spi - rit.

song; Praise to Thy e - ter - nal merit, Fa - ther, Son, and Ho - ly Spi - rit.

Veni, Creator Spiritus.

From the HYMNAL NOTED.

[London: J. ALFRED NOVELLO, 69, Dean Street, Soho, & 24, Poultry; also in New York, at 389, Broadway.]



1. Come, Ho - ly Ghost, our souls in - spire, And light-en with ce - les - tial fire;
 2. Thy bless-ed Unc - tion from a - bove Is com-fort, life, and fire of love:
 3. An - oint and cheer our soil - ed face, With the a - bundance of Thy grace:
 4. Teach us to know the Fa - ther, Son, And Thee of Both to be but One:



Thou the an - oint - ing Spi - rit art, Who dost Thy seven - fold gifts im - part.
 En - a - ble with per - pe-tual light The dull - ness of . . our blind - ed sight.
 Keep far our foes, give peace at home; Where Thou art Guide no ill can come.
 That through the a - ges all a - long, This may be our end - less song; [Go on.]

[Omit the last chord in 4th verse, and go on as below.]

After the 4th verse.



Praise to Thy e - ter - nal me-rit, Fa - ther, Son, and Ho - ly Spi-rit, A - men .

[The Syllables in this page should be sung in the same time as they would be read by a good reader.]

Continued from page 182.

a better class of music than formerly is sure to be the aim of its members.

We are the more gratified by this, because we have frequently found, in attending these concerts, that the office of the critic was "clean gone"—unless allowance were in all cases to be made, both the works and the execution of them were worthy only of condemnation: the utter trash frequently presented, and their unfinished mode of performance, produced nothing but embarrassment in the mind of the writer as to how the matter should be treated: he had no wish to damp the ardour of a young aspirant; and it has been his frequent practice, therefore, to record such a performance without comment. Now, however, the works of the great masters are placed, by the cheapness of their issue, more within the reach of the humbler classes, and a better style of music, if not of performance, prevails. This must be looked upon as an advance, for the juvenile and unpractised performer must have a beginning; and it is reasonable to suppose, that if a commencement is made upon the higher order of music, there will be no retrogression, as experience improves the taste and expands the judgment. For this reason we are advocates of the establishment of amateur societies, especially with their improved objects and condition.

Looking, therefore, at music as one of the most delightful yet most difficult of the arts, it must be admitted that its professors and the public have been equal gainers by the improvement we have in this paper endeavoured to point out, and we have a confident hope that, year by year, musical taste will be purified of the dross which even to our times has clung to it, and that it shall be estimated by its amount of pure metal alone.

VERNON.

TO CORRESPONDENTS.

Late Communications.—*Many such arrive after our Number is gone to press.*

Diapason.—*The Catalogue can only be sent within the United Kingdom. The communication would not interest our readers.*

Constant Subscriber (Glasgow) should write direct in his own name and address.

Correspondents must not be surprised at their communications being passed in silence, unless accompanied by real name and address.

Devoniensis.—*No more pause should be made at the end of each line in Singing a Psalm Tune, than would be made in reading the same Poetry without the Music.*

W. H. P. (Frodsham).—*Your question would be answered by any Music-Seller.*

S. S.—*Any statement in Dr. Crotch's Catechism may be relied upon.*

Colored Envelopes are sent to all Subscribers whose payment in advance is exhausted. The paper will be discontinued where the Subscriber neglects to renew. We again remind those who are disappointed in getting back numbers, that only the music pages are stereotyped, and of the rest of the paper, only sufficient are printed to supply the current sale.

ERRATUM.

In Sig. Vitelli's Advertisement, in our April Number, read "Oxford Street," for "Alfred Street."

Brief Chronicle of the last Month.

PHILHARMONIC SOCIETY.—The second concert of this society was held on the 4th, when, in the programme, the same disposition was manifested by the directors to produce works which are, from their unfrequent performance, less familiar to the ears of their subscribers: the idea is laudable—their mode of carrying it out, nevertheless, open to improvement. The novelty of the second concert consisted in the production of an overture by Dr. Schumann, the popularity gained by the eccentricity of the music of this disciple of the "Young Germany" school in his own country, has not yet found an echo here. Spohr's violin concerto in E, Op. 38, admirably rendered by Sainton, whose power over the instrument every time we hear him is greater, was received with high favor—forming a contrast to the apathy that attended the progress and close of Dr. Schumann's work. Beethoven's Cantata, "Der Glorreiche Augenblick," was another attempt at the introduction of novelty; and although the great genius of its composer was to be recognised in most of the passages, we think the principal attraction of the cantata consisted in its strangeness to the audience: the solo parts were sung by Miss L. Pyne, Miss Poole, Mr. Benson, and Mr. Lawler. The finale to *Lorely* (Mendelssohn) and Mozart's Symphony in E flat, were amongst the chief features of the concert; and the brilliant *Masaniello* Overture brought the whole to a close. The third concert was held on the 18th, when Beethoven's fine symphony in D was performed in a style that commanded general approval. Mendelssohn's overture to *Ruy Blas* was unanimously encored; Mozart's *Notturmo*, and a solo for Trombone by Mr. Winterbottom, were the two solo pieces. Madame Novello gave the air "Robert" from *Robert le Diable*, and was most warmly received; Herr Formes was the other vocalist.

NEW PHILHARMONIC SOCIETY.—Cherubini's "Requiem" was the feature of the second performance of this society. This noble work has been aptly described as arranged in four divisions—the first consisting of the "Requiem and Kyrie;" the second, the "Dies ira" and the "Lacrymosa;" the third comprises the "Domine Jesu," the fugue "Quam olim" and the "Hostias;" then follow the "Sanctus," "Benedictus," and "Hosanna"—the last division contains the "Pie Jesu," and the "Agnus." The performance of this great work, which is one of the purest originality and grandeur of style, must be considered as an event in music—the beauty and perfect balance of the instrumentation, and the judgment displayed in the choral portions of the "Requiem" entitle it to hold a popular place in the programmes set forth by all our principal societies: the band and chorus did their work nobly, and the audience expressed their admiration, not less by their applause, than by the fixedness of their attention. Herr Lindpaintner's mode of conducting some parts is open to discussion—the opinions formed upon it indeed were various—we were not greatly impressed that his reading was either the most correct or the most effective. Mendelssohn's *Lorely* finale, (Miss L. Pyne soloist) Lindpaintner's overture to *Faust*, and a concerto (Beethoven's in E flat,) played by M. Billet, were also in the selection.

ROYAL SOCIETY OF MUSICIANS.—This valuable institution gave its annual concert at Exeter Hall on the 22nd. The *Messiah* was selected as the oratorio. The principal performers were Madame Clara Novello, Miss Pyne, Miss Williams, Miss Dolby, Mr. Reeves, Mr. Lockey, Herr Staudigl, Mr. Weiss, and Herr Formes. The orchestra contained the names of all our principal instrumentalists. Mr. Costa conducted. The concert is likely to add a considerable sum to the funds of this excellent charity.

M. BILLET'S SOIREEES.—The concluding Soiree of the season took place on the 7th. The programme contained selections from the works of Hummel, Moscheles, Men-

delssohn, and Beethoven. Amongst the principal features of the evening was the interpretation of some of Mendelssohn's "Lieder ohne Worte." The ability exhibited by M. Billet as a performer is not the only claim he advances: his choice of music is generally unexceptionable; we were therefore surprised to hear, at a concert of his preparing, so very mediocre a performance as that oddly called a "vocal quartett union," which consisted of the singing of Mendelssohn's "Jager's Absekie," by four singers of no pretensions whatever to vocal ability.

MR. CHARLES SALAMAN'S SOIREES.—This gentleman gave the last of his Soirées at the Beethoven Rooms on the 6th. Mr. Salaman was assisted by first-rate vocal and instrumental talent. We must congratulate the *entrepreneur* upon the taste exhibited in his selection of music, and express a hope that he has met with a suitable reward in his enterprise.

EAST LONDON GLEE AND MADRIGAL UNION.—The members of this Union gave their first public performance at St. Thomas's School Room on the 5th. The music, consisting of songs, duets, glees, and madrigals, together with several choruses from the German composers, was given with good effect. Mr. G. Carter presided at the pianoforte. The whole performance was under the direction of Mr. T. Gillett.

THE HARP UNION.—The members of this Union met at Erard's Rooms; the executants were Messrs. T. H. Wright, Oberthur, and H. J. Trust. The same evening they received Her Majesty's command to perform at Buckingham Palace.

BECLES CHORAL SOCIETY.—A concert was given by this society in the Assembly Room, on the 7th, when every seat was taken; the organ, which has lately been erected, was opened on the occasion. The concert was under the direction of Mr. C. Sothern—Mr. R. Flick being the principal violin. The first part consisted of sacred—the second of secular music.

MANCHESTER SACRED HARMONIC UNION.—The above society, which has recently been established under very favorable auspices, for the practice and production of the works of great masters, gave its first performance on Good Friday evening, at the Mechanics' Institution, Cooper Street, the oratorio selected being Handel's *Messiah*. Altogether the performance passed off satisfactorily, and promises well for the future success of the society, which meets weekly for rehearsal during the summer months, under the direction of Mr. R. Weston.

EASTERN HARMONIC SOCIETY.—This society gave a performance of Haydn's Oratorio, *Creation*, at the Christ Church Institute. The band and chorus numbered one hundred performers, and was numerous and complete. Mr. Perkins led and Mr. C. Robinson conducted.

WELLINGBOROUGH HARMONIC SOCIETY.—This society met on the 27th, in the Town Hall, too late in the month for other notice in our "Brief Chronicle."

BARNET.—The members of the singing class in connection with the Barnet Institute gave a second performance of sacred music at the Town Hall, on Monday, the 18th instant, in aid of the Building Fund of that Institution. The programme was selected from the oratorios of the *Messiah*, the *Creation*, &c. This concert was decidedly superior to the last; and great credit is due to Mr. T. Brooks, who presided at the organ with great ability. The Hall was well filled.

WEDNESBURY.—The Wednesbury Musical Institute gave their second Oratorio Concert on Wednesday the 30th of March, on which occasion Haydn's *Creation* was performed. Mr. Woodward was the conductor. The room was crowded and the performance gave the greatest satisfaction.

CAMBRIDGESHIRE.—The Cheveley Choral Society, was established in 1851, by the Head Master of the Ancient Endowed Grammar School, and honorary conductor of the Society for the practice of Choral Music. It is now proposed to allow the adjoining villages to unite with the Cheveley Society, viz., Ashley, Wood, Ditton, Saxon, Street, Moulton and Kirtling, under proper regulations. A fine organ has been erected by order of the resident patron, in the Grammar School.

LEEDS.—A singing class has been formed by three Sunday School Teachers belonging to St. Philip's Church; the management of the class has been entrusted to Mr. Mellor, the leading singer at the church.

CLIFTON.—The Orpheus Glee Society gave its Annual Concert on the 6th, at the Victoria Rooms. The gems of the evening were Mendelssohn's anacreontic, "What sorrow first assailed thy heart?" and "Come gather round the table," not forgetting "Hohenlinden" by G. Cooke. The society consists of about 30 members, and the concert gave unqualified approval. The company numbered about 500, including the Mayor and some of the nobility of Clifton.

DUBLIN.—The University Choral Society gave a concert on the 15th; the music consisted of Spohr's *Last Judgment*, with selections from the sacred works of Mendelssohn and Beethoven. Dr. Stewart conducted. On the 19th, *Samson* was performed by the Ancient Concert Society, under the direction of Mr. Joseph Robinson. Dr. Stewart presided at the organ, which has been considerably enlarged by Messrs. Telford.—**THE PHILHARMONIC SOCIETY** gave their second grand concert for the season on the 20th. The performances were, as usual, miscellaneous. Mr. Bussell conducted. The Dublin musical societies are at present busily engaged preparing for the opening of the Great Industrial Exhibition, on the 12th May, when a musical treat hitherto unknown in Ireland is likely to be afforded in the performance of the 100th Psalm, the Hymn of Praise, and Handel's Hallelujah Chorus, in the Grand Hall, by upwards of 800 performers.

PROVINCIAL MUSICAL DOINGS.—The Norfolk Choral Society gave a performance on the 17th of March, under the direction of Mr. J. F. Hill, under the title of "Concerts for the People."—Messrs. Lyon, Dyson and Gough, have been entertaining the people of Kent.—The Portsmouth Musical Association recently gave their third concert for the season, under the direction of Mr. Jones.—The Warrington Musical Society have also given a performance in the Music Hall.—The Worcestershire Madrigal Society gave a concert early in the month. Mr. Done officiated as conductor.—The Choral Society of Romsey have also held a meeting.—A Concert was recently held at Slaitwaite; Mr. H. Pearson presided at the pianoforte, and officiated as conductor.

RUMOURED OPENING OF HER MAJESTY'S THEATRE.—We have heard it stated that the elder Opera House will be opened about the middle of May. "Better late than never," says the old proverb; yet, although we have the report from a good source, we are not altogether impressed with its certainty; however, as we before said, we shall be glad to find our information verified by the occurrence; in the meantime, the fact of the remaining properties having been bought in one lot offers something like evidence in support of the rumour.

TESTIMONIAL TO MR. BOWLEY.—We are informed that a subscription is being made by the members of the Sacred Harmonic Society, to be applied to the presentation of a tea-service to Mr. Bowley, the librarian of the society; the subscription has already reached a considerable amount, and is expected finally to arrive at no less a sum than £250. Mr. Costa, we understand, has manifested great interest in the matter.

CHORAL FUND.—This admirable institution will give its annual concert at Exeter Hall at the latter end of June or the beginning of July; the *Messiah* has been selected as the oratorio; and we sincerely hope the members of the profession, and the musical public generally, will give the institution their warm support. It is satisfactory to be in a position to state that the greatest amount of good is achieved by the administration of the funds of the society, in the relief of the widows and orphans of deceased members of the profession.

ECCLESIOLOGICAL SOCIETY.—An evening meeting of the society, for the performance of music, was held on April the 7th, at the Grammar School, adjoining the church of St. Paul, Knightsbridge. The choir was taken at eight o'clock, and the choir formed in connection with the Ecclesiological Society, aided by the members of the Motett Society and by the St. Barnabas Choral Society, performed the following music, under the direction of the Rev. T. Helmore:—No. 1. The hymn, 'Veni Creator,' from the Hymnal Noted. 2. Farrant's anthem, 'Lord, for thy tender mercy's sake,' to the words, 'Unto Thee, O Lord,' as published in the works of the Motett Society. 3. The hymn, 'Pange lingua.' 4. The motett, 'O God, Thou art my God,' Palestrina. 5. The hymn, 'Sermone blando.' 6. Palestrina's motett, 'Peccantem me quotidie,' No. 9 of those published by De Lafage, of Paris. 7. The hymn, 'Chorus novæ.' 8. The motett, 'I will always give thanks,' for three voices, by Peter Certon. 9. The hymn, 'Jesu dulcis memoria.' 10. Palestrina's motett, 'O beata et gloriosa Trinitas,' in five parts. 11. The motett, in five parts, 'Not unto us, O Lord,' by Orlando di Lassus. 12. The hymn, 'Jam lucis ante terminum,' to the simple Sarum melody. Mr. A. J. B. Hope, who occupied the chair, after returning thanks to the amateur choir, and to the Hon. and Rev. Mr. Liddell, for the use of the room, made a short speech upon the principles observed by the society, and by the Motett Society now united to it, in its attempt to preserve and restore the true music of the English Church, showing especially that we must seek, not to introduce the popular music of the modern Roman Church, but to revive the ancient grave styles of the ecclesiastical music of the Church of England from the Reformation to the Great Rebellion. The room in which this meeting was held was very inconveniently crowded; but the committee had not anticipated so large an audience at a meeting which was one for practice rather than for performance. It is hoped that a larger room may be found for future meetings, as so much interest seems to be felt in the practice of sacred music of this character.—*Morning Chronicle*, April 18th.

JERUSALEM.—Henry Hugh Pierson's Oratorio, *Jerusalem*, is definitely fixed for production in London by the Harmonic Union on the 18th of May. Mr. Benedict, who conducted the oratorio at Norwich, has been indefatigable in his exertions that justice shall be done to the merits of this most important work of modern times. The rehearsals have been many, but not more than the difficulties demanded. It will also be seen that the committee have secured the best available solo vocalists.

CONCORDIA SOCIETY.—The members and their friends meet every first and third Thursday in each month, at the Concert-room of the Marylebone Institution, 17, Edward-street, and the result is generally a very effective performance of concerted vocal music, chiefly glees and madrigals.

SACRED HARMONIC SOCIETY.—The fourth repetition of Mendelssohn's *Hymn of Praise*, and Mozart's *Requiem*, and two nights dedicated to Handel's *Israel in Egypt*, have formed the public doings of the leading sacred society. On the last oratorio they usually concentrate their greatest strength. Handel was evidently not in a humour to attend much to the solos when writing *Israel*, but the society

are determined that what is there shall be sung in a manner worthy to compete with the grandeur of the chorusses. Thus the duett (or rather double solo), "The Lord is a Man of War," was sung by Herr Formes and Her Staudigl, and Miriam's song, "Sing ye the Lord," was given with marvellous power by Madame Clara Novello. This latter met with a most hearty welcome on resuming her last year's post in the society.

NORWICH.—A concert, by members of the Cathedral Choir, was given here through the kind exertions of Mr. Buck, for the benefit of Master Marsh, a treble chorister, who is just on the eve of leaving the Cathedral. Selections from the *Creation*, *Elijah*, *Israel*, and *Jerusalem* formed the programme. The *Norfolk News* says, "Mr. Pierson's 'God shall wipe away,' from *Jerusalem*, was repeated, as indeed it always is, owing to the captivating sweetness of the melody." It was sung by Master Marsh. The *Chronicle and Gazette* says—It was given with the most exquisite feeling, and was really the gem of the evening.

ORITARY.—Mr. John Loder, well known in our orchestras as a violinist, died on the 14th, rather suddenly.

ADVERTISEMENTS.

New National Song.

Wellington and Victory! Recit & Air,
Sung by Mr. WEISS; Written by D. CARTER, Esq.;
the Music composed by W. T. BELCHER.

"The music of the recitative is touching and appropriate, and the air discourses martial sentiment in a spirited and effective manner. Towards the close, the national sorrow at the hero's death is feelingly expressed, but it finishes in a cheerful tone of manly and noble confidence which echoes exactly the concluding words of the song, that 'Peace smiling o'er the close of life, Bless'd Wellington and Victory!'"

This song will be a great public favorite.—*Nottingham Journal*.

London: Cramer, Beale, and Co., Regent-street.

DURING THE LAST MONTH, Published by J. A. NOVELLO.

Handel's Oratorio, "Deborah," 8vo.
size, bound, 6s. 6d. Uniform with Novello's other
8vo. Editions of Oratorios.

Jackson, W. (Masham), "Not unto us,"
an Anthem for Sunday School Festivals; four voices,
with verse for two Trebles. Vocal score, 1s.; Single vocal
parts, 7½d.; Orchestral parts, —

— Four Anthems for male voices:—No. 1, We have heard
with our ears, A.T.B., 6d.; No. 2, Blessed is he that con-
sidereth the poor, A.T.B., 9d.; No. 3, The Lord hear thee,
A.T.B., 6d.; No. 4, Praise ye the Lord, A.A.T.T.B., 6d.

Mozart.—Vocal parts to Mass No. 16.
Soprano, 7½d.; Alto, 7½d.; Tenor, 6d.; Bass, 6d.

Bradley, Thomas, (Ossett) Morning
and Evening Services, for 4 voices, with an accom-
paniment for the Organ. Contents:—Te Deum Laudamus,
in F; Jubilate Deo, in F; Magnificat and Nunc dimittis,
in B flat; Magnificat and Nunc dimittis, in G; Cantate and
Deus miseratur, in A. Price 12s. 6d.

Hawkins's History of Music, Part 7,
price 3s. 6d.

Neukomm, "David," bound in cloth,
Pianoforte score, price 24s.

— "Mount Sinai, or the Ten Commandments," with
Portrait of the Author, bound in cloth, price 24s.

NOVELLO'S OCTAVO CHORUSES.

*A New Facility for Choral Societies
with moderate means.*

J. ALFRED NOVELLO has determined to print ALL THE CHORUSES from the OCTAVO EDITION of the Oratorios, at 1½d., 3d., 4½d., or 6d.—Every Chorus may thus be had distinct, in Vocal Score, with Organ Accompaniment, for a few pence. The advantage of this new facility will be evident to those who want large numbers for beginners. List of Choruses now ready, will be given next Month. It contains every Chorus in *HANDEL'S* Solomon, Israel, Messiah, Samson, Judas Maccabæus, Jephtha, Te Deum, Zadock the Priest, Joshua, Deborah, Ode to St. Cecilia's Day, Alexander's Feast, Acis and Galatea: *HAYDN'S* Creation, and Third Mass: *MENDELSSOHN'S* St. Paul, Hymn of Praise, As the Hart pants: *BEETHOVEN'S* Mass in C, and *MOZART'S* Twelfth Mass.

J. ALFRED NOVELLO begs to announce that the Services and Anthems composed by the Rev. Sir Frederick Ouseley, Bart., are now published. In compliance with numerous suggestions, the Volume includes the two Services in A and in G, which had already been printed. These additions and the extent of the work, necessitates the price of the volume being £1. 11s. 6d. for the Vocal score, and a small increase in the cost of the separate Vocal parts.

Now ready, price £1. 11s. 6d. in One Volume, the following
Services and Anthems, in Vocal score, with Organ Accompaniment, composed by the Rev. Sir FREDERICK OUSELEY, Bart., M.A., and Mus. Bac. Oxon.

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